



NFT SECURES FIRST SCREENING RIGHTS ON 'THE ICE WARRIORS'

THE RECENTLY DISCOVERED Ice Warrior episodes are to receive an official première in December as the highlight of the second National Film Theatre DOCTOR WHO weekend.

The timely discovery of episodes one, four, five and six of the Season 5 Patrick Troughton adventure was made during a recent clear-out of Villiers House - the former headquarters of BBC Enterprises - where they were discovered behind a filing cabinet in a large storage cupboard in one of the editing suites.

The 16mm black and white film prints, originally struck for overseas sale, are in pristine condition and are the largest catch of previously missing episodes since *The Time Meddler* and *The War Machines* were returned from Nigeria in 1984.

The find is obviously a major coup in other respects: it represents, for the first time since the early '70s, two thirds of a complete story from the season heralded by many as the finest ever; it documents the debut of one of the all-time favourite monsters; it further demonstrates Derek Martinus's deft skill as one of the series' best ever directors; and for fans of the series it is the best present DOCTOR WHO could possibly have wished for in its silver jubilee year.

The rest of Villiers House has since been thoroughly searched for any further possible discoveries but to no avail, although the haul did also uncover such other notable finds as previously missing episodes of *Z Cars* and the penultimate adventure from Adam Adamant's second season. (DWB will be presenting a photographic synopsis from each episode starting in the New Year).

THE SECOND N.F.T. 'DOCTOR WHO' WEEKEND

The National Film Theatre's initial plan to stage a second DOCTOR WHO weekend following the success of their 20th anniversary programme in 1983 was fuelled by news of the discovery. Terms were immediately agreed with the BBC for the episodes to form the highlight of the 25th anniversary programme, and until they are unveiled to a 650+ audience in NFT1 on December 3rd - 21 years after their original transmission - they will remain under tight wraps.

In all the weekend comprises of a varied selection of complete stories and episodes, complete details of which are overleaf.

***Sober Sylvester scores a hit at
PanoptiCon IX, PLUS
Gerry Davis
interviewed
inside...***



ENTERPRISES' ANNIVERSARY PACKAGE; 4

5 WHITEGATE GARDENS, HARROW-WEALD, MIDDLESEX HA3 6BW

A packed issue this month so straight down to business and firstly a request to all artists who would like to contribute to DWB's forthcoming 25th Anniversary Special to send a photo copy of your work to the above address as soon as possible. We are looking for 25 pieces of quality artwork in all, each representative of one season - be it based on one story or an entire season - and maybe you already have a drawing/painting/anything that might fit the bill? But please, do not send your original work in yet, only photo copies, and with proceeds from sales of the issue going to various selected charities all contributors will receive a free copy.

Next, I must restate some important points, a) that if you require any sort of reply from me then a SAE must be included. No SAE, no reply. b) I am unable to enter into personal correspondence - either by letter or phone - with readers. There simply wouldn't be time available to produce DWB every month if I did, and c) American readers must remember to include their address on their letters. It would save a lot of problems and means you will receive a swifter service.

With that out of the way, episode one of Remembrance of the Daleks seems to have won a unanimous "yes" vote from virtually everyone except The Sun (but then who wants to share their generally twisted and narrow-minded views anyway?). Expect plenty of coverage of this promising new adventure in next month's Dalek Special. As part of the Dalek theme we would also like American readers to send us their reviews of the new Terry Nation/John Peel book to arrive no later than November 4th. It will be interesting for us Brits to hear what you have to say concerning a major book released ahead of us.

Till next month - GARY

COVER

Sylvester demonstrates a crash course in the art of spoon playing

NEWS

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All the latest news, including a special offer enabling you to order in advance the forthcoming BBC anniversary releases at discount prices

LETTERS

5-7

More varied topics of discussion

PANOPTICON REVIEW

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A look at this year's major DWAS event which in some respects can be likened to a Chelsea v Millwall football match with Chelsea currently losing at half time...

GERRY DAVIS - THE INTERVIEW

10-15

The definitive interview with the '60s script editor and co-creator of the Cybermen

PREVIEW

15

We cast an eye at the new Who Dares book Cybermen which finally materialises next month

ACKNOWLEDGEMENTS THIS ISSUE

BBC Enterprises, Phil Bevan, Marion Breeze, Sheldon Collins, Gerry Davis, Helen Deeble(N.F.T.), Craig Hinton, Kenneth Horlock, Dallas Jones, Alister Pearson, Jean Riddler, Andrew Skilleter, Kathleen Toth, Rod Ulm.

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A SUBSCRIPTION from next issue up to the Winter Special is £4.35 (US:\$9.50).

'DWB' ADVERTISING RATES

See last issue or send an SAE to the editorial address.

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N.F.T. WEEKEND (cont'd)

SATURDAY, 3rd DECEMBER

2.00pm(NFT2) Planet of Evil(complete, 4 episodes)
4.15pm(NFT1) The Ice Warriors(episodes 1,4,5,6)
6.15pm(NFT1) The Aztecs(complete, 4 episodes)
8.10pm(NFT1) The Sea Devils(complete, 6 episodes)

SUNDAY, 4th DECEMBER

2.00pm(NFT2) The Two Doctors(episodes 1,3)and
The Faceless Ones(episode 3)
4.00pm(NFT1) The Mind Robber(complete, 5 episodes)
6.15pm(NFT1) Terror of the Autons(complete, 4 episodes)
8.10pm(NFT1) The Chase(complete, 6 episodes)

The format is slightly different to the previous weekend in 1983 where two programmes ran simultaneously in both NFT1 and NFT2.

In order to attend the weekend you will need to enrol for membership of the BFI (British Film Institute). Annual membership is £12 although a day membership is available for 40p but only on the day which means you can't book programmes in advance. Annual membership holders are permitted to order up to four lots of tickets at a time so if there are four friends wanting to attend the event only one need join. BFI members are also entitled to priority on tickets.

The price per screening is £3.25 (or £3 standby). However you can save money by buying either a one day ticket (£12 or £11 standby) or a weekend ticket (£22 in advance and standby). It is advised to book in advance as some screenings were booked out for the 20th anniversary weekend. For further details phone (01)928 3232, or write to:

Membership Department,
N.F.T.,
South Bank,
Waterloo,
LONDON SE1 8XT.

On arrival at Waterloo tube station follow the orange arrows (approx' 15 min' walk).

Crisis Down Under

WITH 'DOCTORIN THE TARDIS' reaching number two in Australia (no.1 in New Zealand!), DOCTOR WHO's future on ABC television looks decidedly unhealthier following the purchase of Season 24 by the state-owned station.

Starting on October 31st, the season has been given a five nights weekly 5.30pm slot placing it firmly in the middle of children's viewing and meaning it will be completed in less than three weeks.

DEMOTION

Because of this demotion out of its standard first run slot, ABC will not be publicising Sylvester McCoy's debut in Australia and to worsen matters has warned that DOCTOR WHO's future in Australia will be based on the

results of the season - ironically the very one which received crushing reviews both in Britain and America.

The various fan clubs affiliated over Australia have joined forces in a desperate effort to gain publicity for the season which will be over by December and by which time DOCTOR WHO's fate could be decided.

MAJOR MARKET

If ABC should decide to drop the series then there is a possibility it could be picked up by one of the three main commercial networks, if not then fans worldwide could feel ripples of unrest if DOCTOR WHO eventually loses one of its original and major markets. We'll keep you posted on developments...

JN-T 'MUGGED'

TODAY recently reported in its "Confidential" column that John Nathan-Turner was mugged on his way home in Shepherd's Bush tube station.

Although he was apparently unharmed, his attacker ran off with gold chains which he snatched from Nathan-Turner's neck. The newspaper report appeared to be sending the incident up as they likened John's appearance to a "bearded" Russell Grant!

NFT LECTURE

ON SEPTEMBER 22nd Sydney Newman gave a talk at the NFT as part of the 'Guardian Lectures'.

Asked about DOCTOR WHO today he said, "They are killing a beautiful thing...In recent years they've screwed it up completely." He was particularly keen to point out that he devised DOCTOR WHO at the BBC and not the ABC and that it isn't supposed to be just sci fi but historically-based as well.

RAMBO WHO

THE DAILY EXPRESS recently revealed that Rocky and Rambo star Sylvester Stallone would have played the Movie Doctor...if the American backers had had their way!

Apparently the money men were demanding that Stallone should play the Doctor but producers Peter Litten and George Dugdale insisted the Time Lord couldn't possibly become a super-macho hero. It appears the project then looked in jeopardy and it took a hasty market research survey that reportedly found that 16% of the American population vote DOCTOR WHO as their favourite TV series with 39% saying they enjoyed it to convince the backers to keep their money with the project.

Contrary to a report in DWB#57 it transpires that contracts have not yet been signed for the Movie Doctor although it appears that famous Mash star Donald Sutherland was poised at one stage to take the role. Although not out of the running yet, Peter Litten is considering various other options including a female Doctor and Sylvester McCoy who, he disclosed, "I am not ruling out. The Doctor could be a she because we open a question mark concerning his past that has never been opened before. If you remember, in the first series he is accompanied by his granddaughter..."

"DOCTOR WHO has a strange combination of ingredients and we want to hold on to those eccentricities. Some backers would have been delighted with someone like Harrison Ford."

EXCITING

Of the film itself he said, "We want to bring back the feeling of people wanting to hide behind the sofa when they watch it. Not make it objectly horrific, but exciting," and revealed there will now be four companions including a mercenary who will be involved in the rougher conflicts on the Doctor's behalf.

It is rumoured that the final decision concerning the casting of the Movie Doctor will be officially announced on television on or around the silver anniversary...

JN-T: IS HE OR ISN'T HE ?

JOHN NATHAN-TURNER is almost certainly stepping down as producer of DOCTOR WHO in December.

Last month's cover story came from an ill-advised secretary in Mark Shivas' office who has since left, but even so neither Mark Shivas nor the production office will confirm for sure that he is going.

SEASON 25 IN GLORIOUS STEREO

CRYSTAL PALACE - as part of an experimental broadcasting project for the 1990s - is transmitting the new season in full stereo. Only viewers who receive signals from Crystal Palace and whose TV/video is equipped with stereo decoding facilities can enjoy this extra bonus.

Ceefex are again providing subtitles for sets equipped with the teletext facility and these can be obtained on page 888.

SEASON 26 DECIDED

ANDREW CARTMEL has apparently decided the content of the 1989 season, including the possibility of a 1940s World War II story. Ben Aaronovitch will be contributing to the season, but it remains to be seen whether an incoming producer will be happy with the stories he will inherit or demands sweeping changes... Self-confessed Marvel DC Comics 'junkie' Cartmel has confided it will probably be his last season with DOCTOR WHO.

TROUGHTON PUBLICATIONS

DWAS have finally released their tribute to Patrick Troughton. At 40 pages with a colour artwork cover it costs £3 and is available from: David Miller, 120 Winton Road, Bromley, Kent BR1 5PZ.

Jeremy Bentham is currently undertaking a feasibility study into the possibility of following up his Early Years with a similar book based on the Troughton years. The deciding factor though will be the availability of previously unpublished photographs.

CONVENTION NEWS

REGISTRATIONS are still invited for the Tachyon '88 convention in the West Midlands on the weekend of November 5-6th. Subject to work commitments guests include Sylvester McCoy, Innes Lloyd, Michael Sheard and Paul Darrow. The price is £6 per day. Use the form in DWB#53 or write to: Mark Shuttleworth, 70 Cross Street, Wall Heath, Kingswinford, West Midlands.

Paul Cornell has asked us to point out that FalCon has split into two groups: Carousal in Cardiff in 1989 and Event One in Bournemouth in 1990 which promises to be huge...

SEASON SWITCH

DON'T FORGET, Happiness Patrol is now story two of Season 25 to enable Silver Nemesis part one to fall on Nov' 23rd. Greatest Show is now last!

COVER PLAN DROPPED

THE RADIO TIMES have dropped plans for a front cover to tie-in with the anniversary in November. However they tell us they will be marking the occasion in a very special way...

RADIO AD

SYLVESTER McCOY, Sophie Aldred and Cyberleader David Banks can currently be heard on commercial radio stations promoting Panasonic batteries, the first ever WHO radio advert.

LETTER FROM AMERICA

OUR US CORRESPONDENT Kathleen Toth tells us that contrary to rumours DWCA still seems to be functioning alive and well. Despite pressure from Lionheart they are adhering to a previous agreement licensing them to sell WHO merchandise till 1990. A new issue of Whovian Times is to be released soon.

Meanwhile a Silver Anniversary Cruise is scheduled for November 20-25th out of Miami with various guests in tow. The price? A mere \$590! Call (305) 921-2910.

500 EYES

Isn't it always the way? You spend weeks, nay months, carefully, painstakingly putting together the greatest zine in the history of fandom, and what happens? You forget about the advert to go in DWB. So, with 45 minutes until the post goes for #59's deadline, and with apologies for the brevity, this is (more or less) the sort of thing you can expect to find in FHE 3:

- * The obligatory pseudo-intellectual bit, "It's the Jagaroth who need all the chickens, is it?" - Ian Levy on Surrealism in Doctor Who
- * Why Terror of the Autons has to be watched in colour (yes, really)
- * Reviews of three stories from the late seventies - Ribos Operation, Creature from the Pit and Nightmare of Eden, all much maligned classics
- * A minimum of two staples
- * Some absolutely stunning artwork (and this time I really am telling the truth)
- * No mention of Season 25, much less any story reviews
- * The ubiquitous "much much more"

The usual FHE humour, the usual FHE waffle, and the usual FHE price, £1 including p&p. (Overseas £2 airmail.) Cheques, POs or cash to David Gibbs at

Donaldson 33, David Russell Hall, St Andrews, Fife KY16 9LY

(By the way, Five Hundred Eyes is typeset and frightfully professional, if you go for that sort of thing. It's just our adverts that are tacky.)

NOV 1988 No.2

AVAILABLE 7th NOV

28 A5 pages for:

UK/EIRE 70p

OVERSEAS £1.70

Including P&P. Ord-ers in Sterling only

INTERNATIONAL

ELECTROMATIX

Inside the second issue of INTERNATIONAL ELECTROMATIX can be found articles and reviews on season 6 which celebrates its 20th anniversary this year.

Also the second instalment of The Phantoms of Ventros.

There is also the Earth in Focus article from last issue. Plus lots more, and at this price what can you lose?

Send cheques/P.O.s to:

SIMON THOMAS (IE No.2),

15 HIGBANKS ROAD,

HATCH END, PINNER,

MIDDLESEX HA5 4AR.

Enterprises' birthday blitz!

BBC ENTERPRISES are launching a bumper package of DOCTOR WHO-related merchandise in November to tie-in with the series' 25th anniversary.

Spearheading the range of quality items are the long-awaited UK release of the Talons of Weng Chiang and Terror of the Zygons videos on November 21st at £9.99 each. As shown here both feature new jacket designs to distinguish them from their antipodean counterparts and are the first DOCTOR WHO videos to date to be certified 'PG'(parental guidance).

As mentioned last month Genesis of the Daleks and Slipback are released simultaneously on November 7th as a double cassette forming part of the BBC's new collection of audio tapes. The Genesis of the Daleks recording is the same as the LP in the late '70s, and with no pictorial material obviously available for Slipback provides the theme for the evocatively designed cover, matching the effective designs of its video counterparts. The pack will retail in the shops for £5.99, excellent value when you consider you are getting two tapes, and the catalogue number is 2 BBC 1020 (or ISBN 0563 225572 if ordering through bookshops).

The final item is a new LP/cassette/compact disc of DOCTOR WHO music available in the shops from November 28th. Although it does feature the four main versions of the theme tune (namely the McCulloch, Glyn, Powell and pre-Season 18 versions), the title - DOCTOR WHO 25th Anniversary Album - is slightly misleading because the other 16 tracks comprise solely of music from Sylvester McCoy's first two seasons. Featured among the other tracks are such 'ditties' as Gavrok's Search, Towers El Paradiso, Burton's Escape, Drinsmat Dawning, The Sting, 8891 Royale, The Making of Pex, Cemetery Chase, Newsreel Past, Future Pleasure and Here's to the Future (and we'll leave you to guess from which stories these titles evolve...). The sleeve is adorned with the diamond logo embossed in foil and available in no less than four different colour schemes. The catalogue numbers are as follows:

Album - REB 707
Cassette - 2 C F 707
Compact Disc - BBC CD 707

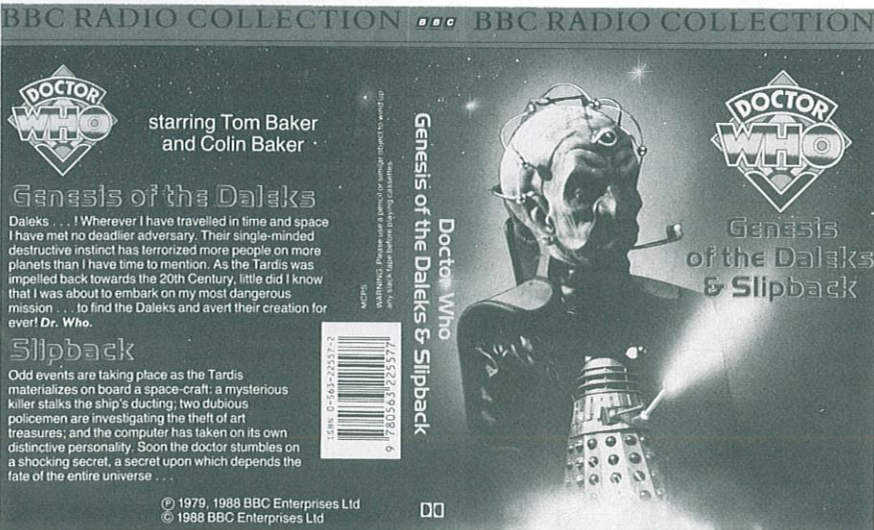
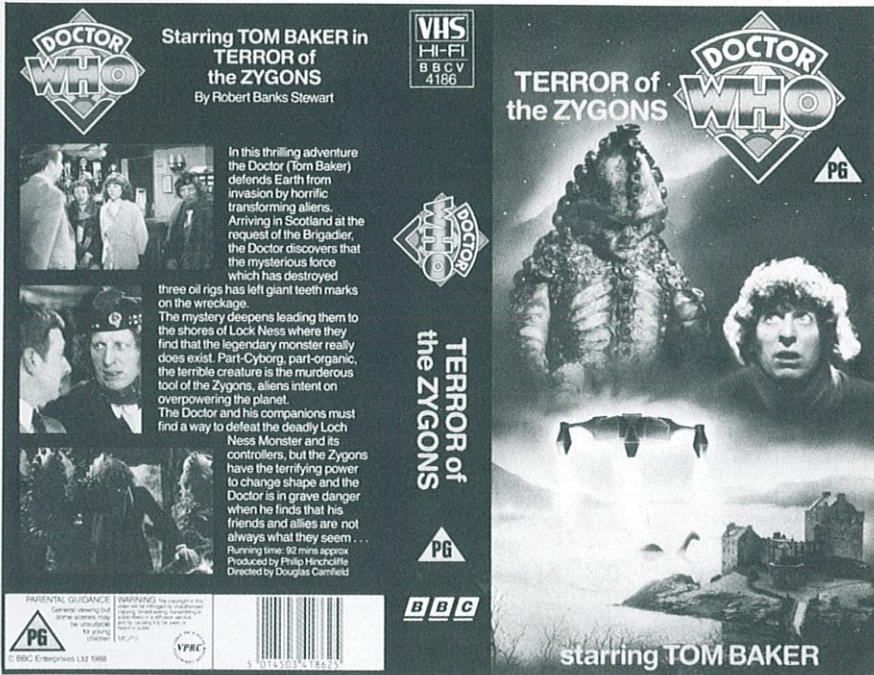
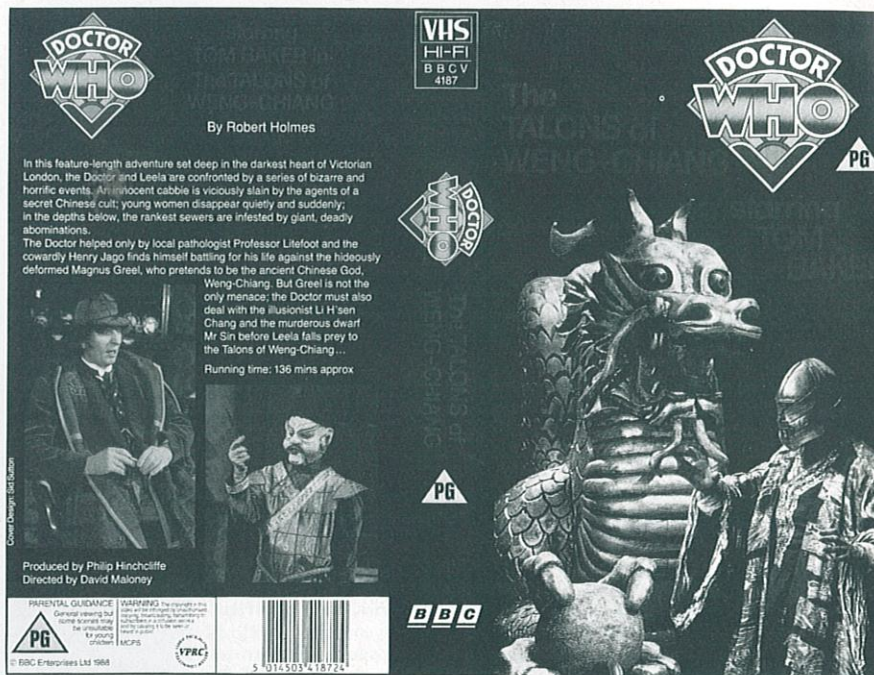
It is notable that yet again the BBC have chosen to adorn their DOCTOR WHO merchandise with the ever-popular diamond logo, used on the series between Seasons 11-17 and easily the best and most recognisable logo to date. It seems a shame that outside companies like W.H.Allen and Marvel obliged by term of contract to use the most recent logo when even the BBC itself recognises the more lucrative potential of the diamond emblem!

SPECIAL OFFER TO 'DWB' READERS

DWB is again offering readers the chance to save money by ordering the videos and cassette at discount prices (a similar offer for the LP will be included next month depending on the response to this offer). The prices, inclusive of postage and packing, are as follows:

The Talons of Weng Chiang(VHS) £8.99(save £1)
Terror of the Zygons(VHS) £8.99(save £1)
Genesis of the Daleks/Slipback £5.49(save 50p)

All items will be dispatched on release. Please make cheques/POs payable to 'DWB' and send to: 'DWB' TAPE OFFER, 5 Whitegate Gardens, Harrow-Weald, Middlesex HA3 6BW. An SAE must be enclosed with all orders.



"PAY JN-T TO DO NOTHING"

Christopher Allen, Sheffield (21-9-88)

So it was an April fool joke after all (not your fault I know). JN-T is back (was he ever away?); did the BBC even consider replacing him or was it some kind of ploy to defuse Operation Who (sounds paranoid I know but I could easily believe it!).

So where do we go from here? Another campaign in the press? Maybe. Firstly, though, I'd suggest to every reader who wants to see a new producer appointed: put pen to paper and write! Tell Mr.Shivas what we know and he clearly does not - that there are people who are qualified and willing to take on the job. Make JN-T executive producer if he has to, or just pay him to do nothing. Either way it would be cheaper than wasting millions on his brand of rubbish which nobody in their right mind wants to watch.

Ah well, it was a nice dream while it lasted...

LOSS OF PUBLIC RESPECT

A.Beadnell, Gloucester (27-9-88)

I can only describe the #58 headline as crushing. Yet more JN-T. After composing myself it felt as though DWB and its readers have been talking to a brick wall that is the BBC. Even the Stop Press did little to convince me that my greatest fear would not prove true. Whilst writing my sixth letter to Mark Shivas pushing for Terrance Dicks, I realised the impact JN-T has on my outlook on WHO. It really is a different programme despite what anybody says. DOCTOR WHO has been ruined and, it seems, will continue to be. Take Dragonfire, for example. The Doctor was neither nousey, cerebrally ingenious, prominent, inspiring or a catalyst for any major plot development. Instead he seemed to be observing the action and cracking jokes about what was happening. (In this context, perhaps Bonnie Langford was suitably cast after all-Ed).

If proof were needed, myself and a friend visited a local park to survey the unwary visitors as to their views on DOCTOR WHO. The schoolboys we asked said "Crap!...Doctor What?...Nah, it's stupid...". The more articulate girls said, probably referring to Colin Baker, "I don't like the man, he's horrible...It's too scary". The teenagers we asked were always disparaging. Most of course had heard of DOCTOR WHO, but many hadn't even interestingly bothered to see it before concluding it was "Rubbish". Late-teens proved the most eye-opening. Everyone said they liked Tom Baker, describing him as "The one with the jelly babies", or, "He had a scarf". Only two watched it now because "There was nothing else on", and one even "Thought it wasn't on anymore" (so much for JN-T's public ambassador role). Again most said it was "Silly" and two said they wouldn't watch it until Bonnie Langford had gone. Needless to say they hadn't bothered to find out whether she had left by now or not. More viewers lost.

In all more boys than girls seemed to have gone off it in the last few years. The overall impression was that they found the programme rather embarrassing. We asked five adult couples, two were OAPs. One man said he watched it until it changed to weekdays because he was too busy, "And anyway, my son tells me it's not interesting now". Only one couple said they watched it and that was because their child watched it and they wanted to keep an eye on what she was viewing.

I assure you this is all true, even though it sounds like something tailor-made for the anti-JN-T lobby. I'm afraid it just proves how true it is that the show has lost public respect under JN-T although out of all those who had seen Sylvester McCoy, all but one liked him.

Personally I think anyone who can send the character brought to life by William Hartnell onto the screen in something as unsuited as the question-mark jumper will never have my respect. Sylvester's fine, but production standards are awful, reducing average scripts to rubbish. Why didn't Dragonfire have its corridors lit in a subtle mint-green light, for example? DOCTOR WHO hasn't been subtle for eight years. I can only watch my videos and read DWB's interviews with past producers, directors and script editors for intelligent thought and hope...

ED: Are these public survey findings representative of the country as a whole? Why not visit your local park for DWB and quiz your fellow townsfolk as to their views on DOCTOR WHO. If enough readers participate then we should be able to put together a truly accurate picture of DOCTOR WHO's standing in the public eye - and maybe then the BBC, or even the press, will take notice (all public comments should ideally be tape-recorded).

As reported in last month's stop press, the BBC have neither confirmed or denied whether JN-T will be staying or not...

AN AMERICAN VIEW

John DiMaggio, New York, USA (10-9-88)

I have been reading DWB for about a year and a half and I admire the honest expression of your opinions on the show and the controversies surrounding it. I am very pleased that you are beginning to see a more optimistic future for DOCTOR WHO, both as a movie and on TV.

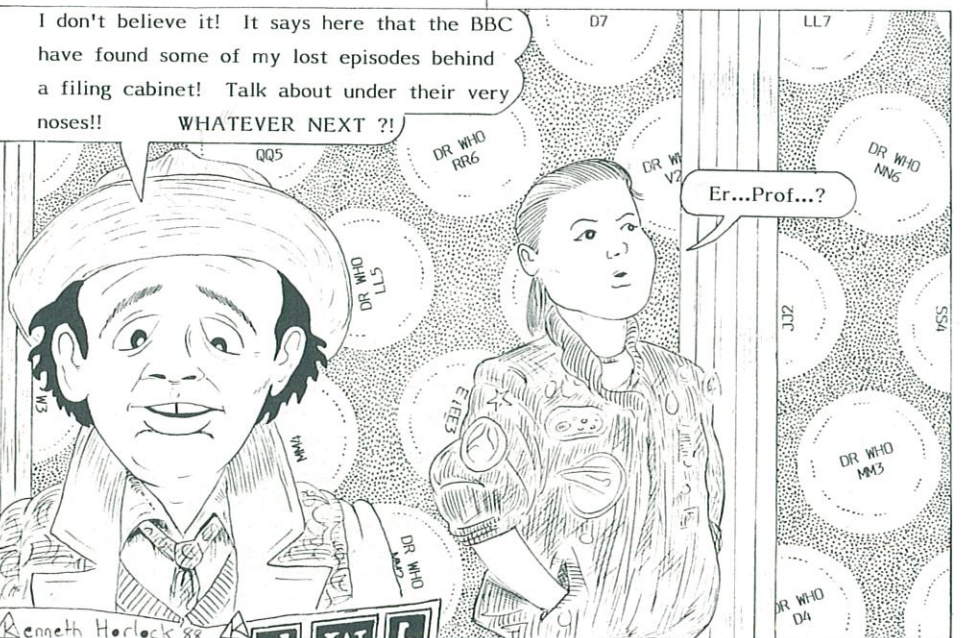
I had the opportunity to see the 24th Season at the I-CON convention on Long Island and I had mixed feelings. I feel that Sylvester McCoy has the potential to be an excellent Doctor once he is given the chance to put more input into the development of the character.

Throughout the problems the show has had these past several years, many statements were made concerning American fans and their attitudes towards the show (and the producer). It was either said or implied many times that Americans were perfectly happy with the new

direction the show was taking and cheered JN-T at all the conventions until we were blue in the face. I think you have to understand something about the availability of DOCTOR WHO programmes and newsmagazines. If we are lucky we may see a season a year after it is broadcast in England. My PBS station has only shown up to Revelation of the Daleks. Of course, where we are lacking in new episodes, we make up for in old ones. The PBS stations are constantly rerunning the 1963-64 seasons usually totally unedited. This probably accounts for the fact that Tom Baker seems to be the far ahead favourite over here, because we see his episodes over and over. Some stations still only show his episodes (which was the norm only a few years ago).

About Americans pandering to JN-T, I think this is also unfair. It is true that Americans are less critical than British fans in some respects, but in America there is also a lack of information. The most widely available British magazine about DOCTOR WHO (or British sci-fi/fantasy at all) is DWM. Our only other source is an occasional article in Starlog. These publications hardly ever say anything that really criticises the show or JN-T. I find DWB the best source for news and information, but I was lucky to find DWB at all. A mail-order sci-fi company happened to recommend DWB and I ordered an issue out of curiosity and really liked it.

So Americans never really knew what was going on in England. Without seeing the more recent seasons and reading the truth about what was going on, we had little idea of what the show had become. Therefore we treated JN-T with kindness and hospitality that we would show any other convention guest. I personally saw him at a convention in New York City just after Season 24 was shown in England. Out of a huge audience, nobody asked him about his critics, about the decline of the show, or criticised him at all. It was the same old questions that he gets asked anywhere in America. It was only after the audience had broken up that I had the opportunity to talk to him. When I asked him about his wish to leave the show he seemed very surprised. He quietly said that he had wished to leave the show some time earlier but was forced to stay. I really feel quite sorry for him as I think his original intentions were good and if he had been able to leave when he wanted to,



the show might not have declined. I'm not defending him, I just think he was caught up in a situation he really didn't like.

Thanks again for the honest news and views and I hope other Americans will soon discover your excellent magazine.

WHEREVER NEXT!

R. Buzzidge, London SE9 (22-9-88)
Thanks for all the splendid issues of DWB I have been receiving over the past year. Your standard continues to improve. I've just finished reading #58 and pleased to see that you can produce such a good quality issue even if it's been just two weeks since the excellent 5th anniversary issue. The Stop Press insert gave hope following the shocking headline. An excellent idea which I hope you use again should any startling news come to light again between printing and distribution. It was also great to hear about the Season 5 episodes turning up and just goes to show they can turn up in the most unusual places. Perhaps the BBC should check behind a few other cabinets...

A CHALLENGE TO LIS SLADEN

Alan Disdale, Essex (18-9-88)
I would like to comment on Elisabeth Sladen's letter (DWB#57). I am a very big fan of hers and hate to make the following comments but I feel I have to make the point. I can only disagree most strongly and feel very disappointed in her attitude she adopts in the letter. How can she justify her comments that she is bored with conventions when she has never attended a UK convention other than Longleat? I know anyone could soon go off the American commercial-based affairs but they bore little resemblance to our own more homely style of convention. I would also like to take up her comments on interviews. To my knowledge she has only ever given two since her time in DOCTOR WHO, and even then Peter Haining's one (surprise, surprise-Ed) in The Celebration was a condensed version of her last DWM interview.

Elisabeth always says that DOCTOR WHO was so long ago and few people are interested in her. All I can say is if that is the case why is she still voted the best companion in both the DWB and DWAS polls? Elisabeth still has a strong following and a large number of fans that are interested in her from that and what she is doing now. She could certainly add a great deal more to the three years in DOCTOR WHO and even more about the many other things she has done - from those early radio plays, Coronation Street up to the Dempsey and Makepiece episode. Indeed I could ask a hundred questions and not even mention DOCTOR WHO! Fans are interested in Elisabeth Sladen and not just Sarah Jane Smith.

I close by throwing out a challenge to Elisabeth Sladen if she ever gets to read this. Attend a British convention and then say that conventions bore you. Give a chance for your many British fans to meet you and show their appreciation.

BRING BACK DYNAMIC FEMALES!

Jane Evans, Staffordshire (15-9-88)
I have just finished reading the summer special which is certainly the best DWB to date; such a wide variety of interesting articles and it is good to see some optimism about Season 25. I hope this turns out to be well-founded.

In reply to Jeremy Spencer's enquiry as

to why so few fans are female, I have often wondered this myself and have decided it is due to the poor way female characters are portrayed in the series recently. After all, in watching TV one tends to identify with one of the characters and experience the events from their point of view. This is great for the fellas who can identify with the role of the superhero Doctor, but who would want to identify with the likes of Peri and Mel who crack up and scream at the slightest problem? I am a fan of long-standing and got hooked when the likes of Barbara, Liz, Sarah and Leela were about. Perhaps the production team need to realise that the female companion is there to give a dynamic character for female viewers to follow rather than assuming she should be there to catch male viewers by scanty attire, good looks and helplessness. If your survey holds true on a national basis and only 3% of viewers are female at present, the production team could double the viewing figures at a stroke if they could win over the female viewer.

LET'S HELP OURSELVES!

Paul Mays, County Durham (26-9-88)
DWB#57 was the first issue I've ever bought and on the whole I was impressed. I've read DWM all along and gotten various fanzines whenever possible, and DWB seems to be a strange sort of hybrid of the two forms.

One thing I've been quite amazed about is the apparent "apathy" among fans and the plea for participation in the editorial. Apart from saying that I would love to have the opportunity to have my thoughts on the series published in a fanzine, I'd also like to ask why people are being apathetic? What's the point? Even if things on the DOCTOR WHO front were at an all-time low (which they're not - that was probably '85-86) - it still doesn't matter. The fact that so many fan publications still exist prove undeniably that DOCTOR WHO has passed beyond being just a TV series. Certainly, the impression is often given by the show today that that vital spark of motivation that produced Seasons 1-14 is perhaps now missing, but just think of the creativity and the ingenuity amongst Fandom...

If the programme is rubbish it doesn't matter!! DOCTOR WHO can always live on through fan publications, fiction, etc., and it doesn't have to be all this mournfully nostalgic dwelling on the past either. I suggest we start helping ourselves, and knickers to the BBC! Maybe this 25th Season - or the film for that matter - will be really good, who knows, but the heart and soul of the show is no longer held by those who hold the franchise. The heart and soul of DOCTOR WHO is now, most definitely, with the fans.

IRRITATING ISSUE 57

Paul Millar, Oxfordshire (10-9-88)
Firstly I'd like to say that I do look forward to receiving DWB every month, mainly because of the up-to-date news coverage but also because of the interviews which are, on the whole, excellent. Your 5th anniversary issue has, however, to coin the phrase "rubbed me up the wrong way". On page 2 you call the majority of your readership "apathetic" and that they only "purport to appreciate" the show. I take your point but surely this is the wrong way to get it across. This said, you have the last laugh as I have bothered to write following reading your editorial and I will endeavour to do so in the

future. So what else irritated me about issue 57? Well, you were particularly rude on page 28. How on earth do you come to the conclusion that only a small minority of us would be interested in seeing a repeat season of DOCTOR WHO? I have to admit that I couldn't remember your request for comments regarding repeat showings, so I took a second look at #55. A comment tacked-on at the end of a letter hardly gave the impression that you were to conduct a "special campaign".

Finally, your interview with Eric Seward must rate as the worst I have seen in DWB. It seems to have been conducted purely to justify your own opinions. The questions were extremely leading and far too biased against the negative aspects of the show, and as for Seward, all I can say is that I admire his staying-power in putting up with so many poor/incompetent actors, writers, directors, etc., for so long. The man must have nerves of steel (and yes, you do detect a hint of sarcasm).

I hope this letter is not taken as mindless criticism on my behalf. It isn't meant to be. If only the tone of DWB could be adjusted and made more appropriate on occasion then, in my opinion, it would improve no end.

SAWARD UNDERRATED

Andy Smith, Worcestershire (24-9-88)
I've been reading DWB, on and off, for a good few years now, and it's pleasing to see that, at last, it seems to be losing its adolescent bias against the programme it professes to appreciate.

The Eric Seward interview was, by far, one of the best interviews I've seen conducted in a fanzine. A truly informative piece with one of the best and most underrated script editors the show's ever had. After all, this was the man responsible for revitalising both the Daleks and the Cybermen - not an easy task after *Destiny* and *Revenge* - as well as writing *The Visitation*; one of the modern classics.

On the whole the show looks as if it's getting back on the right tracks after the threat of cancellation and it makes a pleasant change to see a fanzine ploughing on a parallel course, discarding the gloom and doom of other publications.

LAZY ARGUMENT

Kenneth Horlock, Kent (1-10-88)
In defence of the infamous lopping-off-of-heads scenes, Eric Seward said "If (the Cybermen) are indestructible how do you destroy them convincingly?" Apart from the fact that knocking their heads off is hardly convincing in itself, his argument smacks of laziness (ie: if they're indestructible how can the Doctor defeat them?). Too much hard work - let's make them vulnerable instead. I thought that's why K9 was written out; because writers were getting too lazy in using him as an easy excuse to get the Doctor out of tight corners. Now we get this! The Cybermen appeared five times in the 1960s as an indestructible race, and the Doctor had to use all his ingenuity to defeat them. Before the cop outs of gold dust, etc., the writers and the Doctor had to use their wits. It may be easier to have the Doctor defeat them by walloping them with a crow-bar, knocking off their heads in the process, but it's not half as interesting.

Radio Times, we're told, are considering a front cover to coincide with *Silver Nemesis*. Considering? It should be automatic, no question. Blue Peter will be celebrating 30 years in October with a cover; *Radios 1, 2, 3 and 4* are, (Cont'd)

as I write, celebrating 21 years with a *Radio Times* cover; and *EastEnders* celebrates every birthday with one. I never thought for one moment that there wouldn't be one for DOCTOR WHO this year, the only question being which story would get it: *Remembrance* or *Nemesis*? Having said this, I hope the BBC isn't going to let us down again...

WAY AHEAD

Paul Clifford, Kent (17-9-88)
I would like to thank you for the excellent news service DWB provides. It's way ahead of any other publication; in fact it wasn't for DWB I would still be wondering when the 25th Season was going to start!!

GLARING ERROR

Colin Borthwick, Tyne and Wear (23-9-88)
I note on page 8 of DWB#57 Meglos 2 is described as the all-time low 139th position in the Tom Baker ratings analysis, yet in the table on the same page it is third bottom behind *State of Decay 3* (145th) and *Full Circle 2* (170th). And you criticise the DOCTOR WHO writers for glaring continuity errors!
ED-Oops! Thanks for pointing out this unfortunate mistake Colin.

FAN FRICTION

Allan Toombs, London N4 (25-9-88)
I was dismayed to read your out of hand dismissal of fan-fiction in DWB#56. Perhaps you're afraid to put your imagination where your mouth is?

Indeed, DWB does seem to regard 'good' DOCTOR WHO as merely the combination of 'good' writers, 'good' directors, 'good' actors etc. While these may be JNT's blind spots production-wise, surely good DOCTOR WHO also depends on wit, inventiveness, versatility, the mysterious and the surreal, all of which fans can produce well enough without the BBC treatment.

WORTH THE WAIT

Neil Vaughn, Hertfordshire, (6-9-88)
Thanks for DWB#57, it was worth the wait! The interviews were interesting as well as the up to date news. What I like about DWB is that you seem to avoid trotting out the same old stuff month after month.

I was mightily relieved that you won't even consider fan fiction (DWB#56), but personally I don't think interviewing other WHO fans is a good idea. It does smack of self indulgence and has a cliquey, under-graduate society feel to it. Surely DWB is about DOCTOR WHO, not DOCTOR WHO fans.

IN PRAISE OF PEARSON

Jonathan Green, London SE17 (20-9-88)
May I say how much I'm enjoying your Alister Pearson coverage; from his initial book jacket sketches through to the finished cover, and I'm greatly looking forward to your interview with him in the Winter Special.

WE ENDEAVOUR TO INCLUDE ALL LETTERS OF COMMENT WE RECEIVE SO PLEASE REMEMBER TO KEEP THEM FAIRLY BRIEF AND TO THE POINT.

A Blind Drunk Weekend at PanoptiCon IX

A REVIEW OF THE MAJOR ANNUAL D.W.A.S. CONVENTION BY ROD ULM
PHOTOGRAPHS BY MARION BREEZE AND SHELDON COLLINS



TWENTY-FIVE YEARS of any television programme is a grand achievement and while commercial endeavours like Peter Haining's 'latest' offering can only hope to scratch at the surface of understanding the DOCTOR WHO phenomenon, quintessentially it is the fans of the series who should be more qualified to mark the anniversary and what better an opportunity, one would have assumed, than the annual D.W.A.S. PanoptiCon? In recent years the event has certainly earned some well-deserved praise aided no doubt by the starts of Seasons 23 and 24 which conveniently coincided within a week of the '86 and '87 PanoptiCons: the episodes provided a sense of direction and effectively served as a focal point for attention and discussion. Because of the Olympics, PanoptiCon IX was sadly devoid of such a lynchpin and so it was left to the new team of organisers, headed by Andrew Hair, to provide the convention with a centrepiece and the theme of 25 years was an obvious - if necessary - choice and one which could work magnificently. But did it?

Even well before the weekend of September 16-18th signs were not encouraging. Certainly South Kensington's Imperial College embraces a number of features ideal for a convention venue, but to stage PanoptiCon here for a third successive year hinted at a rather tired approach. Also disappointing was this year's dealers' room, drastically cut in size and bearing an extremely unhealthy bias towards commercial traders. Indeed, in order for most of the fanzine producers to exhibit their products, many had to share tables with their more accommodating fellow fans, and the rumour that one 'pro-fan' enterprise paid a hefty three figure sum to acquire half a table from a commercial trader sent a ripple of disquiet throughout the dealers' hall.

Beginning the event on the Friday evening as opposed to Saturday was indicative of a new wave of ambitious thought, as was the schedule - four hours devoted to the making of one particular story. Therefore obviously the choice of that story was all important, and *Dragonfire* was not a wise selection (surely the originally proposed *Revelation* of the Daleks would have been far better?). Following *Dragonfire* episode three, Sophie Aldred, Christopher Clough and Ian Briggs took to the stage, eventually to be joined by other key personnel involved on the story including FX designers Susan Moore, Stephen Mansfield and Mike Tucker and sound men Dominic Glyn and veteran Dick Mills. While some of the discussions were of particular interest, most ran on far too long, particularly Ian Briggs who has exhausted himself on the convention circuit with his recycled quips on his three episodes. Without a break everything soon began to drag and more visual material should have been used to break up the discussion, for example specially filmed inserts like a tour around the Visual or Radophonics Workshops.

Saturday's programme traditionally began late with a segued video sequence of the seven main opening titles establishing the convention's anniversary theme. This was followed by the main trailer for Season 25 and then the first of the seven "top" episodes from each era - *The Evil of the Daleks 2* - was shown. But, as *Evil* and *Daemons 2* were grainy copies; *Talons 3* was the censored Australian version; and the Hartnell, Davison and Colin Baker episodes were never shown, this was typical of a slackness in organisation evident throughout the weekend. The Troughton panel followed *Evil 2* and was conducted by Ian McLachlan, easily the most professionally handled panel of the weekend. Peter Bryant, Derek Martinus, Morris Barry and Victor Pemberton all spoke at great length about their time on the programme, yet it was their opinions of later episodes which proved somewhat controversial. At one extreme, Derek Martinus proclaimed his great admiration of *Delta* and the *Bannermen* (maybe now JN-T would employ him?) while Peter Bryant declared his belief that "There has not been a decent Doctor since Jon Pertwee" - Bryant's own casting, coincidentally! The subsequent Dalek panel was also good fun; Roy Skelton, Peter Miles, Michael Wisher and Peter Halliday all evidently enjoying each other's company.

The afternoon session started with another innovative idea: a costume designers' panel comprising of Dee(Invasion of Time, Arc of Infinity, Terminus)Robson; June(Ribos', *Destiny*), *Creature*, *Horns*, *Leisure*, *Warriors* Gate, Logopolis)Hudson; Richard('80s Cybermen)Gregory and Rowland(Death to the Daleks, Planet of the Spiders, Brain of Morbius, Pirate Planet)Warne. June Hudson described the most startling fact: that when JN-T had begun production of Season 18 he had asked her to totally re-design Tom Baker's costume, a change with which Tom himself was apparently quite agreeable! If it hadn't been for June's understanding, Tom would have lost the famous hat and scarf altogether, for it was she who insisted that the most distinguished costume of all was retained, albeit with a new look! The annual Pertwee panel was next, opening with the always interesting Barry Letts and Terrance Dicks (who announced he would "seriously consider" the post of producer of DOCTOR WHO if it was offered to him) and newcomer director Tim(The Silurians, Mind of Evil)Combe who was soon unceremoniously ushered off stage by interviewer Gary Russell to make way for the now rather over-exposed U.N.I.T. team led by Richard Franklin with Nicholas Courtney, Terry Walsh and the tipsy and emotional John Levene. As a result of further poor organisation, this time of the autograph panel which followed, many missed two of the most interesting guests of the day - Chris Boucher and Johnny Byrne. Among the many hitherto unknown facts revealed, Chris suggested that he had been commissioned for *Robots of Death* because Leela had not been established as fully as the production team had hoped in *Face of Evil* and Johnny displayed, in no uncertain terms, his contempt for the screened version of *Warriors of the Deep*. His response to episode one alone was "To throw up!" He also expressed his belief of how Peter Davison had always been "uncomfortable" in the role.

Listening to all this were Ian Briggs, Sara(Delta)Griffiths and Kevin Clarke(Cont'd)



GUIDE TO PHOTOGRAPHS: (Previous page) Sara(hic!)Griffiths and Ian("See the novelisation" referring to the way he tediously and feebly continued to dodge questions about his errors in 'Dragonfire' making his role on the Friday night panel more or less redundant)Briggs. (Page 8) The winning combination of Sylvester and Sophie; the Dalek panel with Peter Halliday, Roy



Skelton, Peter(Nyder)Miles and Michael Wishe; Terrance(the new producer?)Dicks and Barry Letts. (Page 9) Caroline Munro and film producer Peter Litten; John Scott Martin and David Banks; and the Troughton panel featuring Victor Pemberton, Peter Bryant, Morris Barry and Derek Martinus interviewed by Ian McLachlan.



who had evidently recently returned from the bar and decided that the proceedings needed a little brightening up and so upon its climax literally invaded the stage and took it upon themselves to man their own panel! One of the most embarrassing moments in D.W.A.S history followed as Andrew Beech - justly highly annoyed by the presumptuous behaviour of Briggs and co - stormed on to the stage and ordered the lights to be turned off at once and that everyone should leave the hall. This tactless reaction caused much confusion among the audience who were left in the dark, literally, as to what was happening! The evening was also a mess as the billed debate, "DOCTOR WHO is not what it used to be", was cancelled and one can only assume they could find no-one to argue against the motion! It was also foolishly decided to stage the auction in the bar area and without the aid of guests or microphones and combined with disinterested stewards who were clearly not seen to be controlling certain unruly and rowdy elements in the audience, the evening's organisation was a disgrace and had the auction been handled properly would have raised a far greater sum for charity. A disappointing end to the first day.

SUNDAY began with two thematic panels, firstly with musicians Keff McCulloch, Mark Ayres and Dominic Glyn joined by sound expert Dick Mills who revealed that he was currently redubbing episode 4 of Remembrance of the Daleks as a result of orders from the 6th floor, and "Marvelites" John Freeman and co.

However it wasn't until Sunday afternoon that the convention truly took off. In the first half film producers Peter Litten and George Dugdale were joined by writer Johnny Byrne and now chief villainess Morgana - the stunning Caroline Munro - to speak about the forthcoming movie (now due Christmas '89 or summer '90) which, with a budget of \$19m and 147 new creatures, is destined to be an epic quest through space and time. The producers

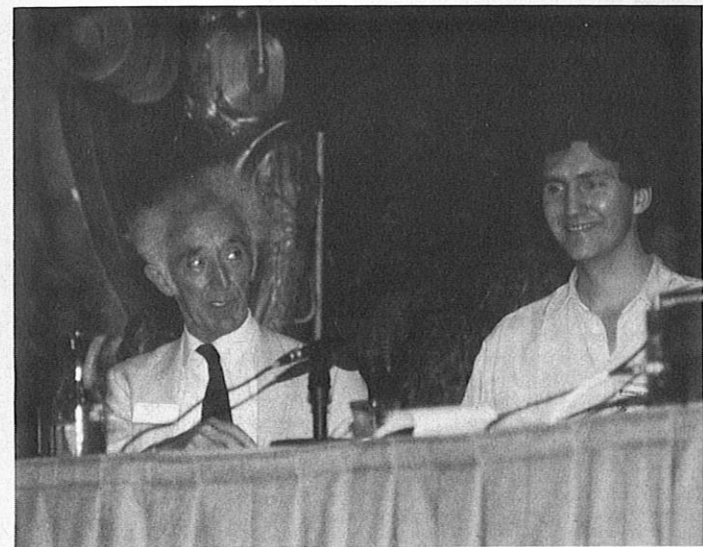


explained that the reason behind the film's delay was because they refused to lose artistic control in order to ensure that it will neither ignore nor corrupt the **WHO** concept but instead will retain and indeed embellish upon the spirit of the series. They revealed that financial backing is now assured after research dubiously showed that in the US some 15% of the total population astonishingly named **DOCTOR WHO** as their favourite TV programme! The audience cheered as it was confirmed that the police box and Ron Grainer's theme would stay and that the logo would be revamped.

Equally well-received were the final guests of the day, major members of the Season 25 cast featuring chief monsters John Scott Martin and David Banks and the charismatic team of Sophie Aldred and Sylvester McCoy whose entrance and subsequent destruction of the stage will forever be recalled as one of the most hilarious and spontaneous sights witnessed at a PanoptiCon.

If only the entire weekend had run as successfully as those brilliantly delightful 90 minutes, with Sylvester and Sophie firmly cementing their places in the affections of the 800 fans present. The sad irony, however, is that due to a technical foul-up the D.W.A.S. reportedly failed to video these last two panels - the saving graces of PanoptiCon IX!

BY GENERAL STANDARDS the convention was a modest if generally predictable and staid affair, but as the silver jubilee PanoptiCon it was a huge anti-climax. The atmosphere was so formal, unwelcoming and 'safe' - even the more peripheral considerations such as the stage design (too reminiscent of last year's) and the cheap, photo-copied convention booklet seemed to have only been remembered at the eleventh hour. On the positive side it was nice to see the return of the costume and props display spearheaded by a stunning array of privately taken photographic material by '60s designer Derek Dodd on the set of



The Power of the Daleks and Dee Robson's previously unseen design sketches of the Gallifreyan cat people from the abandoned Season 15 story The Killer Cats of Ginseng, which were basically cat people in Gallifreyan attire. Most of the items on display, including the Chimeron baby model and the original Bellal Mask from Death to the Daleks donated by Rowland Warne ended up in the auction, and as David Howe successfully bid for the killer cat designs we can safely assume they will eventually resurface in a future edition of The Frame for all to see!

As people departed from the venue, many remarked this was to be their last visit to a D.W.A.S. event as they felt they did not get their £30's worth. Indeed, together with the ever infrequent materialisations of CT and Tardis this year, the D.W.A.S. should once again be seriously considering their status as the official body of organised UK **DOCTOR WHO** Fandom . . . before the fans decide it for them . . .

EDITORIAL COMMENT: Sadly I can only find myself agreeing with Rod's sentiments, although I personally feel the convention primarily failed due to the easy availability of alcohol on the premises and the lack of authority displayed by most of the organisers chiefly in their failure to adhere to one of their main guidelines of the event; namely, that rowdy elements would be asked to leave the convention. Who would have expected a **DOCTOR WHO** convention, of all places, to provide examples of the alcohol-influenced 'yobbo'-type of behaviour so vociferously documented by the press this year? Yet I found myself approaching such 'respectable' people as D.W.A.S. Co-ordinator Andrew Beech and Chief Steward Craig Hinton to alert them about the all too obvious alcohol-induced chaos going on during the auction, both of whom didn't want to know and suggested I tell someone else! (Ironically one of the main organisers who should have been setting an example spent much of the evening



merrily prancing about and making a general fool of himself!).

One of the noisiest attendees was fan Darren Spratt who, with other members of his local group, was acting as a focal point for most of the rowdiness throughout the charity auction, yet he'd been told that very day to toe the line with his behaviour after personally offending guest Victor Pemberton, and although he is unlikely ever to be allowed to attend another Appreciation Society event, the fact is action should have been seen to be taken then in the interests of all other rule-abiding fans present!

As if that wasn't enough, for the first time ever at a **DOCTOR WHO** event even some of the guests let the drink go to their heads! Again rather ironically all three concerned in invading the panel (see review) are products of the 'Cartmel Factor', but while they may have been led to believe that **DOCTOR WHO** is a children's pantomime, this type of behaviour cannot and must not be tolerated at a **DOCTOR WHO** convention. One of these individuals even proceeded to break the law by seizing one of the steward's walkie-talkies and interrupted the air-waves in his merry state and a production member from 'Greatest Show in the Galaxy' (who shall remain nameless to save her face) literally collapsed inebriated at the main gates of the college! In this case the D.W.A.S. rightly acted in asking all concerned to leave (after which they'd the impudence to complain to the production office about the way they'd been treated!!) but an example should have been set by having them barred from all future conventions, yet Ian Briggs resurfaced again the following day! Personally it staggers me how someone could movingly harp on about the plight of homeless children in London at last July's charity convention FalCon, then proceed to get drunk at FalCon's expense!!!

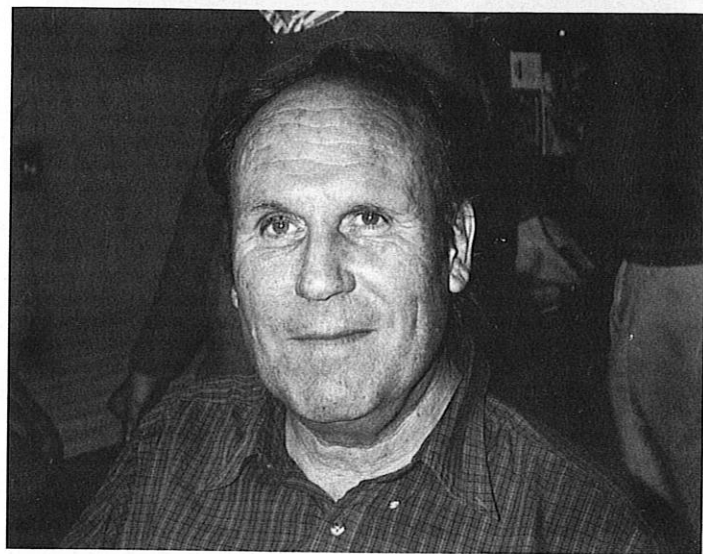
A simple solution, of course, would be to ensure that no alcohol be available - to either the fans or the guests - at future conventions. What do other fans think?

FEW PEOPLE CAN CLAIM TO HAVING MADE AS IMMENSE AND VALUABLE A CONTRIBUTION TO 'DOCTOR WHO' AS GERRY DAVIS. AS SCRIPT EDITOR ON THE SERIES DURING THE SIXTIES HE CO-CREATED THE SECOND MOST FAMOUS FOES; HE OVERSAW THE SCRIPTING OF 'DOCTOR WHO'S' ALL-IMPORTANT FIRST REGENERATION; HE IMBUED PATRICK TROUGHTON WITH HIS FONDLY REMEMBERED CHARACTER; HE CREATED ONE OF THE MOST POPULAR AND LONGEST-

RUNNING COMPANIONS TO DATE; AND HE WAS RESPONSIBLE FOR THE FIRST TWO STORIES OF THE GOLDEN "MONSTER ERA".

IN ENGLAND DURING THE SUMMER BECAUSE OF THE AMERICAN WRITERS' STRIKE, IN AUGUST I TRACKED THIS INCREDIBLY TALENTED AND CHARMING WRITER DOWN TO HIS U.K. HOME IN NORTH LONDON...

GERRY DAVIS



GERRY, HOW DID YOUR INTEREST IN WRITING BEGIN?

WHEN I WAS SEVEN YEARS OLD I wrote an adventure story and my father encouraged my writing. Years later H.G.Wells was my idol because my father used to read all his novels (Food of the Gods, First Men on the Moon, The Invisible Man, etc.), so I was sort of brought up on Wells, Jules Verne, Edgar Rice Burroughs and Conan Doyle, although Wells was my favourite. At the age of 16 I lived at Bexhill in Sussex and with a friend we set up a youth club in honour of H.G.Wells not long after he died which we called The Wellsian Youth Club dedicated to the ideals of H.G.Wells. We got permission from his widow to use his name and a very nice letter from his brother Frank Wells.

I'd never been an aficionado of main-stream sci-fi like Kit Pedler who used to love it and read it all the time. My reading was more generalised and when we worked together I used to try and get him off the familiar themes and get back to what were basics. In other words he was a scientist and I would say, "Okay, tell me something exciting that's happening in science," (like the thinning of the ozone layer) and I would take it from there and say, "Well what could happen about this in time?", and build up the stories rather than saying, "Well let's do a transmutation of matter story" or another familiar sci-fi cliché.

I was in the Merchant Navy for four years following my first job doing some reporting on a newspaper in Hastings. When I was at sea I used to write stories and on one occasion I got a little scoop and telegraphed an article to my uncle who was a Fleet Street correspondent. It was about Errol Flynn's yacht getting into trouble in the Caribbean and our ship had to circle it for six hours and everybody aboard the yacht was dead drunk and our skipper was getting very impatient!

I also became an actor and I used to earn money with the Merchant Navy nine months of the year and act three months of the year, although I was really very much more interested in directing plays and stage-managing. Eventually I went to live in Canada where I found there wasn't much scope for my acting talent. I ended up almost on the Arctic Circle quite north in Canada and at the age of about 20-21 I was department manager in a store in a tiny town where the temperature used to drop to almost -40°! It was a mining town with a population of about 5000 and there were about 1000 fellows without women and only about five girls who were unmarried. All the rest were married and the husbands used to keep an eye on their wives so there was nothing to do in the evenings and to pass the time I listened to the radio. I soon started writing radio plays which I began submitting to Canadian radio which was very big in those days and that's how I got into the business! I was commissioned at the

age of 22 to write a whole series of six radio plays about the sea because I'd just come off the ship. At that time a gentleman called Sydney Newman was working in Canadian radio and I've sort of followed him ever since. I've seen Sydney at the National Film Board in Canada in the '50s; I worked under him - I knew him and he knew me - when I was in the Canadian Broadcasting Corporation (CBC) script department writing and editing scripts; I even nearly got the key job as editor of The Avengers while at ABC which I just missed out on; and then of course I met him again at the BBC.

He obviously noted your talent which must have counted for a lot as he is an awesomely professional man? I think so. We've now known each other for years. Don't forget, he's very grand. I was like a little fly to him when I first worked at CBC where I was a stage hand in the studio.

On the strength of the six plays I got onto the National Film Board and I was trainee there as editor and location manager. Then I wanted to get into television so I went to Toronto where I demoted myself to stage hand because that was the only way to get in - everybody wanted to do television! I worked there for about a year before they invited me to join the script department and as I said that was directly under Sydney.

"I JOINED THE ORIGINAL 'CORONATION STREET' TEAM"

I then came back to England in November 1960 due to very sad circumstances because while in Canada I'd got married to a girl from the North of England and we'd only been married for two months when we found she'd got leukaemia. It was like a death sentence. Like me she was only in her early 20's. She asked me to take her home so I quit my job at CBC and they gave me a six month leave of absence in case I wanted to come back again. So I flew her to England and put her into a hospital in Manchester and then, having nothing else to do, I literally went straight down to Granada TV - and I'd only landed that day - walked in and they hired me on the spot and the first assignment they gave me was to join Tony Warren and Harry Kershaw on the original Coronation Street team (at that time it was called Florizel Street)! They also gave me another programme to do called First Dividend about people who win the pools but which unfortunately never quite came to fruition. I was supposed to be an advisor on Coronation Street but, to be absolutely frank, I wasn't a lot of use at that point because I had lived in Canada since my late teens and so didn't really know much about the North of England - Salford was a closed book to me! I had been quite good at editing and writing American-style Canadian drama and suddenly I found myself in Coronation Street and "Ee, what's up t'Rovers?" and that sort of thing. So I can't say I suggested anything that influenced it greatly and they didn't put my name on the screen, but I was there while they nursed it through. Did you know they were going to cut it off after four weeks because they didn't think it was doing too well? I remember that day very well.

How did you get to the BBC?

I was only with Granada for about nine months, then my wife got a bit better. She came out of hospital with about six months to live so I left Granada to be with her.

Afterwards I didn't want to write for a while. I wanted to do something quite different so I actually took lessons and won a scholarship to go to Italy and study opera which was great fun and very different! I developed a deep voice and lived in Rome and Sienna and Milan for 18 months and while there I did a little translating for Italian cinema. It was then a choice between singing and writing and I'd discovered that singing was very precarious and I was itching to write again. At the time I was right to take up singing because it took my mind off my wife's loss and when I got back to England I was able to plunge back in.

I became a freelancer and did a script a week for the Central Office of Information and Documentary, then a Doctor Finlay's

Casebook and then I was asked to write a course on television script writing for international correspondence schools. So I wrote this course in twelve parts and sent it off to various knowledgeable people for approval, including Donald Wilson who was at BBC serials at that time. He took the trouble to read and even corrected it for me and invited me in to talk about it and then offered me a job, so I became a script editor for the BBC. I first worked on 199 Park Lane but that was ill-fated so I was just really winding it up, and then I was transferred to a show called United which was a football series I worked on for a while and then I asked to be transferred to DOCTOR WHO.

You asked? Why?!

For various reasons, one, I'm not crazy about football and I found it a bit of a chore on United although I did enjoy writing most of the initial storylines, and two, it was in Birmingham and I'd just got married again and my wife was pregnant and I thought it would be nice to be on a show that was based in London. But also, you see, I loved DOCTOR WHO. I was always aware of and indeed fascinated by it and I thought this is what I want to work on!

Presumably the post was vacant because Donald Tosh was leaving? Donald Tosh and John Wiles both wanted to leave. They were a team really and they wanted to get out and at the same time there was myself and Innes Lloyd coming in as producer. I think I actually came in a couple of weeks before Innes and I was sort of trailing Tosh.

Are you familiar with their reasons for wanting to leave? Wiles always said after he was never comfortable on the show. He was a fine man. I think he just wanted more freedom to freelance and write. I don't think producing was his bag - he was really more of a writer.

Were there scripts on the shelf when you arrived?

Oh yes, absolutely. It was to the point that it was something like six months or so before we could get anything through marked as our own (ie: Innes Lloyd's and myself's thoughts about the programme). We had to use up the scripts that had already been assembled.

"THE SCRIPTS WE INHERITED WERE PRETTY BAD"

Did the scripts you inherited fit in with your basic ideas of where you wanted the series to go?

Not at all, in fact I would say they were pretty bad. Some of them were very much the sort of jokey historical type stuff that was not going down very well; for example The Gunfighters which I had nothing to do with and The Massacre which I also came in on. The futuristic The Ark I actually liked very much and The Celestial ToyMaker I basically had to rewrite from scratch. It was conceived by Donald Tosh and written by Brian Hayles as a sort of an in-joke about the then Head of Drama, Gerald Savoury, whose great success had been a show called George and Margaret which ran for three or four years in the West End before the war. His whole career was founded on George and Margaret and what Tosh thought he'd do was to have a DOCTOR WHO story with these two characters, but the gimmick of George and Margaret is that they never appear in the play; they're expected at this countryhouse and everybody's going in a tizzy about their arrival and at the end they open the door and say, "Ah, George and Margaret," and the curtain comes down and you never see them! That's the gag, so Donald Tosh thought he would bring on George and Margaret. It was a bit self-indulgent really and not a good idea but what happened was he got Hayles to write it after Savoury had given permission to use the characters, but at the last minute Savoury read the scripts - about one week before we were ready to go into rehearsal - and suddenly said, "Absolutely no, I don't want my characters to go on like this as just rubbish!" At that time The Gunfighters was being written by Donald Cotton and The Savages was there and I forget what else, but there was nothing in at that moment of time that was ready to put in its place and I'd just come on to the scene and hadn't yet commissioned anything. So the only thing was to rewrite it and I literally had to do it in four days; an episode a day! I chucked out the characters of George and Margaret and turned them into clowns.

It's since become a fondly remembered story, but was Brian Hayles satisfied with the finished result?

I don't know. Hayles was a very nice man, I knew him quite well because I'd worked with him on United of which he was the initiating writer. He was tied up and couldn't rewrite it himself but Savoury wanted me to write it anyway because he knew my work, so I'm afraid Hayles didn't have anything to say about it really, but he did come around afterwards and say he thought it was alright. There was also The Smugglers at that time which he wrote so it shows he bore me no ill will because we did put a lot of work together on that. It worked very well because he had a great gift for period dialogue which was quite fascinating. He

was able to script a way of talking that did recreate the 17th century conventions and yet it wasn't cumbersome, it sounded good.

Was it imposed on you to retain the historical stories?

There was nothing imposed on us but it was part of DOCTOR WHO from the start. My contention was that if he goes back in time he shouldn't go to periods that the majority of people are not too familiar with, like the Massacre of St.Bartholemew which was grim. I thought they should be romantic subjects and that's why the last two historical ones were different in feel to the others.

The tapes for both stories no longer exist. It's a shame that so many of your episodes are possibly lost forever.

I know, it's sad. I think it's just appalling, I mean, DOCTOR WHO and some of the best Doomwatch's and Softly, Softly's and First Lady's I worked on have gone. Now of course the BBC could group them and sell them in little packages and make a lot of money and the only reason they were scrubbed was just to use the bloody tapes again!

"I TRIED PATRICK MOORE FOR SCIENTIFIC ADVISOR"

How did Kit Pedler become involved with the show?

Innes Lloyd decided that we should have a scientific advisor and I met with a number of scientists at that time and Kit Pedler was the one who really seemed to fit the bill. I met with Alec Comfort, Professor Laithwaite from the Imperial College, I even met with Patrick Moore! I used to chat and try out a little fiction with them to see if they were flexible; if instead of just saying, "No, it can't happen," they say, "Well, it doesn't happen this way, but there's another way it could happen..." I wanted people who would be adaptable so if I had a writer and he said, "Look, I'm stuck over this," I could say, "Well, phone up the scientific advisor and he will help you." Kit Pedler was flexible and he could write, not dramatically, but very moving and very well about science and that's where we were sort of able to come together because he didn't really interfere with my dramatic side and I didn't interfere with his scientific side. We both respected each other's abilities whereas if you get two writers together they've both got different ideas on drama and characters and you sometimes get a conflict going on and the same thing happens if you get two scientists together.

Was it your idea to write Dodo out of The War Machines? She appeared in episode one, then vanished till episode four only to be written out again!

You're asking the wrong man. Innes Lloyd made that sort of decision. He didn't really interfere very much with the script side, I mean, he gave a general idea of what he wanted but he left it to me and I didn't interfere with his casting. I think basically she was an older actress trying to come across as a younger person. Anyway, he wanted fresh blood, and every producer who's ever come on to DOCTOR WHO has brought in their own people. Ben and Polly were recruited by Innes and were his creations.

How did The War Machines come about which was written by Ian Stuart Black "Based on an idea by Kit Pedler"?

What happened was Innes and I thought we'd start Kit off by giving him a story to do and we were sitting in the office one day and looked out and saw the Post Office Tower and I said to

The cover for 'The War Machines' novel by Alister Pearson and Graeme Wey released in paperback and hardback next February.



Kit, "What would happen if..." and somehow some magic happened and we suddenly found our minds moved together, and I said, "Well, could something dominate the city from there because it's the tallest structure in London?" and he said, "Well, it would have to be a computer," and I said, "Ah, that's interesting, but how would it get around?" And eventually we thought about the telephones and pillar boxes and we'd have all the kids so scared they wouldn't post a letter or pick up the telephone. Then we thought, because a computer is stationary, it would have to impose its power upon people to get them to make war machines which would then go out onto the streets and be capable of dominating the city, and that's how the computer would take over. All that came in one meeting and it was turned over to Ian Stuart Black who wrote the script.

Then Kit Pedler wanted to do his own script so we asked him to come up with some ideas and one was something rather like **The Tenth Planet**, but the characters he used were sort of star monks (I forget exactly but like the Medieval Monk we'd already had). By that time we had a real rapport and we could strike sparks off each other and I said, "Look Kit, forget sci fi, forget everything you've read. What do you feel about medicine?" and I soon found he was afraid that medicine would become a matter of machines; that you'd hook people up to computers and they would be the Doctors and nurses. We wrote a Doomwatch later about cybernetics called **The Iron Doctor** about a computer which actually makes a decision to terminate certain people after summing up their cases and deciding there was no sense in wasting the time and money. It was like an electronic Margaret Thatcher! Kit originally came up with that idea for **DOCTOR WHO**, then I said, "Well, suppose people got totally cybernetic where they lose their souls? What would happen?" And that's how the Cybermen were born between the two of us. After writing a few pages of **The Tenth Planet** Kit said, "Look, I don't feel too confident about this, would you like to form a partnership?" and I said, "It's a bit tricky because I'm employed by the BBC but we'll see if we can do it," and so we formed a sci fi writing partnership and that was the first thing we did.

Was there always a conscious decision to create a popular new and recurring monster for **DOCTOR WHO**?

Oh yes, very much so because the point was we couldn't use the Daleks.

You did use them twice during your time?

Terry Nation was able to keep them off for a while and that was one of the tough things Innes and I came in on; we couldn't use the most popular monster to that date! Everybody was buying Dalek souvenirs in the shops and we couldn't use them on TV!

So how did it come about that David Whitaker was soon able to write for the Daleks twice in the same season?

He loved the Daleks, but that was later and not immediately. What Terry Nation wanted to do was to make a whole series of films using the Daleks and two films were made with Peter Cushing, but they just weren't very successful and once he'd realised that I think he gave permission for us to use them again.

"THE CYBERMEN WERE A CONSCIOUS DECISION"

But when Innes and I started on **DOCTOR WHO** there were no Daleks and we didn't want anymore historical ones and so the time was right for a new monster, so it was a conscious decision, and when we came up with the Cybermen I think we were both pretty excited about it, so much so that we did **Tenth Planet**, **Moonbase** and **Tomb of the Cybermen** in one year! Unfortunately, and it's sad really in retrospect, I wasn't allowed to take credit for **The Tenth Planet** because I was under contract and bound by BBC policy. At that time my contract said I could write six hours of TV. I'd already done a lot of United that year and at that particular time I remember I wasn't allowed, 'officially', to write anymore, so what happened was, 'unofficially', I wrote the first draft of **The Tenth Planet** and Kit wrote the next draft and then we wrote it together and Kit split the money and the copyright with me. The copyright of the Cybermen went to our partnership so I was protected and I got the money and the copyright, but I didn't get the credit and to this day it's made a lot of confusion about who created the Cybermen and in fact for some reason Pat Dunlop's name comes in there and I've been racking my brains to think what his contribution was, but I can tell you categorically he did not write anything for **The Tenth Planet**! I recently looked at the original script and there's something about a writer that when you open one page of dialogue you know whether you've written it or not and I knew right away that nobody else wrote any of it.

This was basically how Kit and I worked: I would think of a story and I'd write a first draft, then Kit would go through it and put all of the science into it and then I'd get it back and we'd finally sit down together and complete it. It was a joint effort but I was the one who put the structure down because Kit's strong point was the authenticity and ideas of the scientific elements.



Just before the Cybermen arrived the ratings were running dangerously low (see DWB#53 for **The Complete Hartnell Ratings**). Did you blame yourselves or get depressed about it?

I can tell you categorically we didn't because we hadn't had a chance to do one of our own scripts! **The Tenth Planet** was about the first one we really had. I suppose **The Smugglers** was ours in a way but again I think Hayles had already been commissioned to do a historical one, but otherwise there was no chance at all in the beginning to put our imprint on. You have to line up scripts long enough so that whoever it is - for example now whoever's taking over from Nathan-Turner - will probably have several months of Nathan-Turner scripts before he can put his own imprint onto the programme.

How did you find working with William Hartnell?

I liked old Hartnell and I got on very well with him, so well that I literally used to have to go down to the studio to talk to him when the director or whoever got in a tizz with him because they felt I could handle him, and quite honestly the only thing wrong with him was he was a bit testy. Occasionally he'd cause a bit of a storm about something, for example there was an incident with a chair where he said, "I can't sit in that chair! I refuse to have anything to do with that chair!" So I went down to the studio floor and the crew would be saying, "For God's sake, talk to him, he's getting bad tempered stamping up and down..." and I said, "Bill, what's the trouble?" and he said, "Look at this! Look at this! I'm supposed to do this scene. How can I sit in this! How can I possibly..." I said, "My God, quite right, we'll get rid of it...wait a minute, doesn't it look a bit like that chair John Barrymore played Hamlet in?" and he said, "Well, I...well, yes, I suppose it does actually, it's a Hamlet chair isn't it?" I replied, "Yes, it's a Hamlet chair. Didn't he copy it from Irving?" "By jove, you're right, I never thought of that, absolutely, it's a Hamlet chair!" so he'd be carrying on like this and finally I said, "Well listen, Bill, we'd better get on with rehearsals now so I'll get the chair carried out," and he snapped "Oh no, no, no, no, no, kindly leave it!"

It's strange that you got on so well with him considering you were a very young man and a new face on the scene as well?

There's a very good reason why. You see I knew my theatre history. For example my favourite film actor still is Robert Donat, a wonderful actor (**The Young Mr. Pip** etc.) and he and William Hartnell were great friends together in rep, so as soon as

I said, "Oh, my favourite actor's Robert Donat," he immediately warmed up! I used to love listening to his stories. That man had been with so many famous people and it didn't matter what the subject was but I'd be fascinated and we would spend hours and hours and hours together because he loved telling me and of course most of the people around weren't too interested in that sort of conversation. I was a bit of a pet of his I think!

Why did he leave?

He wasn't a well man.

"THE SHOW COULD HAVE BEEN AXED AFTER HARTNELL"

How much notice did you have that he was leaving? Did the news cause any major problem?

It caused one problem in that the show might have ended. The ratings were low but the Cybermen built them up a little bit but it was a dangerous time and there was a real danger that the programme could have been axed because a series doesn't usually survive the main character leaving.

Who devised the formula for regenerating the Doctor?

I think it was a conglomerate decision. We all had a go and I remember Innes wrote some pages and then I took them and I even remember Dennis Spooner coming in at one point and having a look to see if he could think of something. After Patrick Troughton was cast I based his Doctor on James Stewart's character from **Destry Rides Again**: a guy who talks in parables, who never comes out directly, and people would say, "What the hell's he on about?" and finally they get the message. I thought it would be very interesting if, after having an authoritarian like Hartnell clapping his hands and saying, "Ch...ch...ch...child!" we could have somebody who spoke in a roundabout way so the companions would have to think for themselves because with Hartnell they were just like little kids - little sheep - towards the end. I thought it would be much more fun if we got a dangerous situation and a Doctor who just sat down and played his pipe while the companions would be screaming, "My God, the water's coming up, what are we going to do!" and he continues playing and says, "Well I don't know, something will turn up."

I think he gradually lost that initial wonderfully comedic element which is a shame in a way.

It was too hard to keep going. We managed to keep it up for a while, certainly in **The Highlanders** and **The Moonbase** where he went around collecting the boots.

I think that particular episode's missing?

Is it? It was one of the funniest things because he suddenly goes around pulling everybody's boots off! Patrick could play it so well that nobody would know what he's at. He was almost like, at times, a half-witted sort of child and a very illusive character.

Was he cast because you thought he could portray the type of character you wanted well or was the character constructed around Patrick Troughton after he was cast?

No, quite the reverse. Troughton was cast and then we had a big meeting to try and decide what kind of character he would be. Sydney Newman wanted a cosmic hobo-type character but that didn't tell us a lot and while they were all discussing I just remember saying, "Look please, let me talk it over with Troughton because he's getting confused with everybody saying different and contradictory things." So I looked at him, he was a charming man, but you could never pin him down to anything. You could ask him, "Is it going to rain today?" and he'd say, "Well yes, could rain, yes, yes, shouldn't be surprised," and then you'd say, "Well, there's some blue sky there," and he'd say, "Yes, well it could be a fine day too!" There was just that quality about him and I thought if we could get that it would be such a nice change. I didn't want a character that was just going to imitate Hartnell because then everybody would be making comparisons, but someone totally different.

You got the Daleks back for his first story and David Whitaker to write the script. How did that come about?

Nation gave permission as Whitaker had edited his scripts at the beginning. David was the chairman of the Writers' Guild and I was the head of one of the departments there so he was a friend of mine and a charming, lovely man and it was a great pleasure working with him.

Whose decision was it to drop the historical stories after **The Highlanders**?

That was a joint one really. It was just that the futuristic ones did so much better and there was really no point in doing any more historicals.

One of the most famous characters of all in **DOCTOR WHO** was Jamie, another of your creations!

We'd commissioned Elwyn Jones, a very lustrous and striking man

who should have run the BBC (even David Rose was in awe of him)! He wanted to write a historical story so I suggested Culloden and he seemed to like the idea of a romantic story and a little time past and I was waiting for the script and one day I was called into the boss's office (Shaun Sutton at that time) and there was Elwyn Jones and Shaun said, "Would you mind writing it for Elwyn?" so I did! Without any help from Elwyn I just wrote the whole thing. It was all my creation but I shared the credit with him and Elwyn's little contribution to it was a brief letter which said, "Dear Gerry, read the scripts, how very clever you are, 'love Elwyn'!" I didn't mind because again it gave me a chance to do a bit more writing which I enjoyed and also I made a bit more money on it too!

Did you know at the time Jamie would go on to be a companion? We had no idea. I didn't cast him so maybe Innes Lloyd should have some credit for picking an actor who was attractive for that character. It was great fun creating him because most of the companions previously had come from the present day and I thought it would be interesting if you got somebody from a couple of centuries back who would have a different attitude towards what was going on and who believed in witches so certain things he would take for granted.

By that time you had three companions to edit for. Was it a problem trying to give them all lines to say all the time?

It was always a problem when we got too many people around but these particular three were totally dissimilar: Ben was a sort of very pragmatic down to earth cockney but respectful at the same time; Jamie was much more of a rebel, he'd always be suspicious of what was going on and wouldn't accept things, for example in **The Moonbase** where he couldn't accept he was on the moon because, "The moon's on the sky!" Of course Polly was the girl with very long legs running around with very short skirts on looking glamorous, so you had that difference between them.

Innes Lloyd says he never got on well with Anneke Wills?

Well, she was a little bit temperamental but she was alright. I think he wanted somebody a bit younger and more child-like. She was a bit too sexy to be honest! I mean, you wondered why the Doctor or Ben or Jamie wasn't dragging her off into the bedroom!

Do you recall a rather immortal line at the end of an episode of **The Underwater Menace**: "Nothing in ze world vill stop me now?"

I remember it very well because again I did a lot of work on that show. It was written by dear old Geoffrey Orme.

'Moonbase' was credited to Kit Pedler whereas 'Tomb of the Cybermen' was credited to both of you?

Yes, because by the time **Tomb of the Cybermen** came on I had left the programme so I was allowed to do it.

'The Macra Terror' was also by Ian Stuart Black, a new writer who you used quite often.

I did try to use new blood on **DOCTOR WHO** but it's a tough thing to write for. We really didn't have time to bring new writers in and adapt them to the specific formula of 24 minute episodes with cliffhangers etc., and you couldn't really give an unestablished writer four episodes of **DOCTOR WHO** because if they fall down what are you going to do? I tried to use a mix between old and new but established writers. In fact I gave my first commission to Roy (Last of the Summer Wine) Clarke.

Were there scripts that got to an advanced stage but were eventually rejected? A little later on Douglas Camfield submitted a 2nd World War script called 'Operation Werewolf' which never made it to the screen.

That was after my time. I can't really recollect any whole thing coming in and being rejected. There were one or two writers who were sort of partially commissioned at the time to do storylines but they didn't come into anything solid. You did try new writers by giving them storyline commissions and if they came up with a good storyline then you might go ahead and do the script.

What do you recall of 'The Faceless Ones'?

Well, Malcolm Hulke was another old friend of mine and a great ideas man. I thought the story worked out very well. There was quite a bit of work done on it - I remember long sessions in the office with David Ellis.

"INNES LLOYD WAS A GENIUS AT CASTING"

It ended on a cliffhanger into 'The Evil of the Daleks', acclaimed by many as being one of the all-time **DOCTOR WHO** greats.

David Whitaker and I worked very closely together on that one. It was terrific to get Marius Goring as Maxtible. Innes Lloyd was a genius at casting. He really was good at going out and getting these people; he knew how to pursue and get exotic people and

big time actors like Michael Gough and Marius Goring which gave a big prestige to the programme. Deborah Watling was a little teengaer at the time, a sweetheart, and I liked her very much.

This time is fondly remembered as a golden era because the stories - featuring monster after famous monster - were so consistently good. Were you aware at the time that the scripts, direction and acting were reaching a pinnacle of achievement? Yes, I think so, I mean we worked very hard at it and I worked hard to get the scripts right. When I came in there had already been three years of DOCTOR WHO and I couldn't read all the scripts that had gone before so the first thing I did was to take a whole wall of my office and I got the secretary to dig out of the files all the stills that were representative of the setting and the characters from every episode from the very first one right the way through and I kept it up while I was there. It was specifically so that when a writer came to the office, the whole wall behind my desk would have all these photographs with little captions so at a glance any writer would know what had gone before and what to avoid, for example a story about miniaturisation which had been done in Planet of the Giants, and at the same time I would give him an idea for something. It was very helpful for me because when I was doing nothing I could just memorize all the different adventures and get a hold of it. When I went back to do *Revenge of the Cybermen* and years later to see Eric Saward I was gratified to see it was still there updated! Meanwhile in his office Innes kept charts of how the viewing figures were going so we knew at a glance every week whether we were up or down and when we had to watch out!

"THE CYBERMEN BECAME SCANDALOUSLY NEGLECTED"

How easy was it to gain script approval for the Dalek stories? Nowadays Nation and his agent keep a very close eye on the scripts to ensure the Daleks stay faithful to his original concept. I only wish to God that I had had somebody who would have done the same with the Cybermen. I think they were scandalously neglected later on, they really were. I mean I was in America, Kit died as you know, and there was nobody really except the agent to protect us and all I can say is Roger Hancock was more conscientious of keeping tab of what was going on, and I'm talking about the more recent '80s ones really which I haven't been too pleased with. Some of it's been good - it's been up and down like anything else - but in *The Five Doctors* where they were being shot down like nine pins was not my concept of Cybermen at all and I felt they were being abused and frankly I wasn't too pleased.

Surely you had the power to put a veto on them and demand script approval?

The trouble is I'm 6,000 miles away and I think my agent just used to automatically approve anything that came through. He didn't think it was necessary to send scripts and things and so by the time I found out about these things I did then let the team know that I wanted to do another story some time. I spoke to Eric Saward a few weeks ago and he did say you had a conversation with him about a possible Cyber-script. But it never came to anything at all. I sent a rough sort of storyline expecting that they'd say, "Well no, 15 years later the programme's changed a lot," but then you'd expect to be brought in by either JN-T or Saward and told, "Okay Gerry, thanks for writing this but this is not what we want now because what we're doing is different but that's fine because you're a professional so you can adapt to that." But that never happened and I don't know why but I would like to have done another one and I've had one in mind for a long time which is a genesis of the Cybermen story and I'd love to do it but every time I turn around to go back to America I find JN-T's commissioned another Cyber-script and I'm not even invited to do it!

It's a great shame he's so 'frightened' of using professionals like yourself in favour of less-experienced and new writers over whom he can have authority because there's always the great risk that being untried their script will fail. Hopefully after he's gone professionals like yourself will find it easier to contribute to the series and the scripts will subsequently improve.

Well Gary, I hope so too because I would love to do another one and I've learnt a lot since I left the series. It wasn't very pleasant to be snubbed like that. I've also kept my hand in sci fi while in America: I've done *Captain Power* and the film *The Final Countdown* with Kirk Douglas and it had a lot of the elements of DOCTOR WHO like a ship that goes through time. Also I worked on *The Bionic Woman* for a year and a half with dear Lindsey Wagner who's a great friend.

We could yet see Genesis of the Cybermen on our screens one day?

You can put me on record that I've got lots of ideas for it. I've still got the original notes of how the Cybermen were done 22 years ago that Kit and I developed and I'd love to do it.

Peter Bryant shared script editing duties with you on 'The Evil of the Daleks' because he was just coming in to replace you. Did you have much to do then on that story?

Oh yes, I did it all actually. He was learning the ropes and to be quite frank he was better suited to producing and that's why when Innes asked me to succeed him I told him to use Peter because for one thing he was an actor, a nice man, and he knew and circulated with all the acting fraternity much better than I did. I didn't feel he was a writer or suited to script editing when they gave me him as an assistant but I felt he was a good calibre producer so I recommended him. He only script edited a couple of stories before becoming producer. Innes Lloyd wanted me to take over from him as producer but I turned it down. It's hard to explain but at that time producing was not something a lot of people like directors or even production assistants wanted to do. Some of the editors did but I was actually making a bit more money by script editing and writing scripts as well. Also writing was what I was trained for and I didn't particularly want to have all the cares and worries of the programme on my shoulders. Also the producers I worked with, like Innes Lloyd, Morris Barry and Bernard Hepton, were always very good to me. I had freedom to commission and do whatever I wanted with the scripts and so why bother producing?

That was your last story as script editor but you immediately returned as co-author of 'Tomb of the Cybermen' which was radically different from the first two Cyber-stories in that the theme of an invasion by Cybermen of an isolated colony of humans was reversed. How did the concept come about?

We wanted to get away from the pattern of Cybermen coming in and being beaten back and then getting inside and that sort of thing. Also we thought it would be interesting to see something of where the Cybermen came from. Kit Pedler used to like stuff about silos and rockets and I was always writing things about claustrophobic tunnels because as a little kid on a school outing once we went down a coalmine and I had to crawl along a narrow crevice and I was aware that above me was a thousand feet of solid earth. I was just walking along and it suddenly narrowed down to just three feet and there was no way out and I stopped and started shivering and shuddering and sweating as I thought of all the weight of rock above my head. I don't know how but I eventually got out the other end and I thought never again! Since then I must have written quite a few things with that sort of tunnel image in mind because when you write you try to make your fears and phobias work for you just like Kit's phobia was cybernetics taking over. There was something very evocative about the image of the Cybermen being all frozen up and gradually coming to life and breaking through their honeycomb-like membranes. And of course we created the little Cybermat. We thought the Cybermen would have some sort of ancillary animal thing and we basically wanted something rather horrific that would crawl along and then leap on you and clamp to the side of your face and home-in on your brain waves. We envisaged them like silver fish with that sort of segmented body and much bigger of course. They didn't end up looking like silver fish but that was the original concept and we thought it would be interesting to have the scene where they were all sitting down unawares and then suddenly this thing starts coming... We also thought they might become marketed as a children's toy but they didn't quite catch on.

What say did you have over the continual change in the Cybermen's appearance each time they returned?

Not much. I liked the second generation (*Moonbase* and *Tomb*) a bit better than the first ones which I thought looked too much like people and once they became masks that was closer to what I conceived as a Cyberman.

And their evolution to date?

Well, I think there's a danger of them getting too fussy nowadays. There's too much detail and I don't like the dog face which to me is a copy of the Star Wars stormtroopers and I hope they get rid of that. My favourite one was the impassive mask used in *The Invasion*. Kit and I did a lot of designing initially when we were discussing what they would look like and Kit's sketch did have a chest unit and some of the things that were eventually used, but then successive designers pick them up and do things with them which is okay because like human beings change their style of clothes through the years so it's logical the Cybermen will change.

"IN HINDSIGHT I WAS RIGHT NOT TO BECOME PRODUCER"

Victor Pemberton only script-edited 'Tomb of the Cybermen' before leaving abruptly.

I don't know why he left because by that time I'd made the transition from series to serials. I'd left *Threshold House* and I'd gone across to *First Lady* with David Rose which was very exciting for me. I used to meet Kit Pedler who continued developing ideas for stories like *Wheel in Space* and *Invasion* for a year and then *Doomwatch* started taking form which David Rose

helped to push through. One thing led to another in a sense. I felt that either I became producer of DOCTOR WHO or I got out of it and in hindsight I think I did the right thing, totally. I was asked to produce DOCTOR WHO and maybe I should have done it with hindsight but I didn't want to because to me the act of writing was the toughest part. If you get the writing right you're three quarters of the way there in dramatic terms. I'm not saying the other things aren't important, of course they are, but if you don't start out with a good script then you just haven't got a series.

You had some wonderfully evocative directors during your time like Derek Martinus and Christopher Barry. Did you feel privileged in a sense to have these people working with you? This is where a lot of people get confused about who does what because if I'd been producer I'd have selected the directors, the actors, I'd have had a lot more say about the scenery and the sets, and I'd also have had to administer the money, but I wouldn't have had time to write or supervise the scripts! I felt my talent has always been as a writer and the directors and actors are really the producer's prerogative and I didn't have an awful lot to say about it. I enjoyed working with a lot of them like Hugh David who did *The Highlanders*, Morris Barry who had been my boss on 199 Park Lane and Derek Martinus who I thought did a very good job.

You didn't return until the Tom Baker era by which time the show had changed radically. How were you commissioned? I can't remember whether it was Barry Letts or Philip Hinchcliffe but somebody got in touch with me and I remember coming up and discussing with Robert Holmes what to do. At that time they were particularly short of money so I wanted to write a show around one set as I had done with *Moonbase* and *Tenth Planet* and I wrote it as part of the Nerva saga. I used the ship as a sort of floating Vegas - a gambling casino in space - rather like later in *Star Wars* where they had that galactic bar with all these funny monsters. When the Doctor arrived it was like a haunted house. There was no sign of anybody yet there were these strange footprints and things watching them and I wanted to build up that mysterious sort of atmosphere but then I think what happened was after I'd gone they liked it but then they suddenly had a lot of extra money and were able to add the Vogan stuff. So I only played a small part in that.

Were you dismayed with the way it turned out?

I wouldn't say I was dismayed by it at all, but it's very hard to say whether it would have worked better. I've still got the original script somewhere and I must have a look at it some time and make a decision.

How do you think the show had evolved up to that date? Was it faithful to the original concept?

Well yes, but they've built up a bit too much of a Bible. It must be difficult at times to keep it all in mind, I mean, all the *Timelords*, *Gallifrey* and the rest of it and does mean the Doctor is not quite as free as he was in my day when there was no background. You could put him anywhere, do anything with him. Now I think they've got to keep faith with what's gone before so it may have become a bit cumbersome, that's all, but that said I

still think it's the most wonderfully open-ended show. You could start tomorrow and go in another direction entirely.

Have you followed it since?

Oh yes, through the years I've always watched it whenever I could. I watch it in the States as well on PBS.

"I'D LOVE TO BE BACK ON 'DOCTOR WHO'"

Do you enjoy writing the Target novels?

Yes, they're great fun. I use the scripts of course but I also try to remember some of the bits I had to leave out of the scripts because they were too much at the time and put them back in the novels. My favourites are *Tomb of the Cybermen* and *The Highlanders* which I was able to get some humour into. I found with Troughton's character that you could put a lot of jokes, games and surprises in and still maintain the suspense and that's why I liked *The Highlanders*, and also the one about *The Celestial Toymaker*.

Who wrote what in that novel?

Well, myself and Alison split the thing between us. I went back over the original and we talked about it quite a bit and Alison really built up a lot of the atmosphere. It was interesting because we only had one episode to see so she had to use a lot of her imagination.

And of course there's the Cyberbook coming out very soon. What is your involvement with that?

They've asked me to comment on certain things and also they're publishing the original Genesis of the Cybermen story.

You're currently relaxing in Britain because of the writers' strike in America but now that's resolved what will you be working on when you return in October?

Well, it's hard to say because everything's been so disrupted but currently I've got a film that was with Disney Studios so the first thing is to see how that's going. Also I've been working quite a lot in Canada again and I may go there for a stint as a story editor or a producer or writer on some show out there. Also Alison and I set up three series there last year so we'll see how they're getting on. There's still a lot of things of interest in California where we live as well so I don't think we'll be back in England for a while!

Have you any unfulfilled ambitions left?

Yes, I'd love to write a stage play and at one time Kit Pedler and I were going to write the first sci fi play in the West End but we didn't get very far because we were both very busy and I could see there was going to be a lot of work because Kit wasn't a fan of the stage. I've always followed the theatre and it really takes a lot of your time. I'd like to pick it up some time. It was about a rogue computer and it had a very unusual setting...

And who knows, we may even see you back on the credits of DOCTOR WHO again one day?

Yes, I'd love to be back on the credits of DOCTOR WHO. It would be very nice.

GERRY DAVIS, THANK YOU VERY MUCH

CYBERMEN -

TO COINCIDE with their tenth appearance in the anniversary story *Silver Nemesis*, November sees the long-awaited release of *Who Dares' Cybermen* by David Banks, but the wait seems to have been worth it if first impressions are anything to go by. Packed with a wealth of definitive articles, some quite stunning 'pop' artwork by Andrew Skilleter and previously unpublished photos, the book gives every appearance of being a true labour of love. Even the small but clear and neatly laid out type fills all the white spaces with 90,000 words, and although with only 144 pages for £14.95 (which does include P+P) it is arguably far superior and better value for money than Peter Haining's latest anniversary cash-in.

The book will initially only be available via mail order (see form below) but if sales prove successful then it could well materialise in bookshops in the not too distant future. A review soon...

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THE 1989 DOCTOR WHO CONVENTION

AUGUST 26th and 27th

HONEYCOMB starts where LEISURE HIVE finished...in the bar! No seriously, the committee includes two of the people from the Hive committee, and as with the Hive, Honeycomb will be held at 'The Wiltshire Hotel' in Swindon. Above all, we hope the atmosphere of Leisure Hive will continue.

If you wish to register, please fill in the form below (or a photocopy). Cost for one day is £9.00 and for two £18.00. However, after February 28th 1989, registration will be £10 and £20 respectively. Please enclose five S.A.E.'s for Progress Reports and confirmation of booking. You will automatically receive a Hotel Booking Form.

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